

THE KINEMATOGRAPH AND LANTERN WEEKLY.

Edited by THEODORE BROWN.

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Notice.

All matter and copy of advertisements must be received by first post on Wednesday to insure insertion in Thursday's current issue.

“THE KINEMATOGRAPH WEEKLY,”

9, Tottenham St., London, W.

Telegrams—“Heronicus, London.” Telephone—4777 Gerrard.

Kinematograph & Lantern Weekly

SEPTEMBER 5, 1907.

There is no doubt that the kinematograph trade is already beginning to look up. This is evinced by an incident which came under the notice of one of our advertisement representatives, who was told by one of our advertisers that, since his announcement appeared in our pages, his entire stock of projectors had been sold out. This speaks well for our Journal as an advertisement medium, and also for the outlook of the trade in general. There are many other gratifying reports coming in which seem to foretell a record season for the kinematograph business. The increasing business is no doubt due in part to the fresh uses that are daily being found for living picture displays. In addition to its general use for exhibiting animated scenes, the kinematograph is finding favour with stage managers as an additional means for securing unique stage effects. Demonstrations of this fact are not wanting, and as an example we might mention the very clever effects produced at the Alhambra, where the kinematograph is called into requisition. We understand that several instruments are to be used in conjunction with limelight apparatus in producing various effects otherwise unobtainable at one of our leading theatres during the coming season. In the by-gone days it was not an uncommon thing to find several ordinary lanterns used for creating all kinds of

optical illusions upon the stage. Clever as these devices might have been, the effects now possible to kinematographic science far surpass anything that could at that time be achieved.

Several manufacturers are losing good business, and are sinking into obscurity, through not taking advantage of our journal as a connecting medium between themselves and the buying public. Being the only weekly paper in the world devoted to the kinematograph and optical lantern, it stands to reason that it is unique, and beyond question the only means by which the manufacturer can reach those who will be most interested in his productions. However, we prefer others to blow our trumpet for us, and the following music is only a short excerpt received during the past two days:—

Fred. A. Moore, of Halifax, writes: “Owing to the large number of replies to my advertisement in last week's issue, I was able to obtain my requirements by first post morning after, so will you kindly withdraw the advertisement from next issue, and oblige.”

The Amateur Photographie Depot, of Manchester, say: “We have great pleasure in telling you that your medium has brought us replies from America, and we have received a draft from Japan only on Friday last for 8,000 ft. of film. This speaks well for your enterprise as an advertising medium.”

Mr. A. E. Priest, of Norwich: “I wish your paper every success. I take it every week, and would not be without it.”

Messrs. A. Lippold & Co. write: “It is an extremely valuable little paper to us now, and we never miss it.”

It has been demonstrated that no mechanical effect is too complex for presentation through the kinematograph film, and the ingenuity hitherto displayed in the contriving of mechanical slides for the ordinary lantern finds a field for action in the staging of the original subject for the kinematograph. Transformation scenes and trick subjects call for special talents in this direction, and judging from some of the best examples, genius has been equal to the demand. Indeed, some of the subjects we have seen lately constitute a series of clever tricks and cunning inventions from beginning to end. We once heard one of our manufacturers remark, “We thought

we did a clever thing when, in our ———— subject, we embodied several special arrangements somewhat out of the ordinary run, but our estimation of our own work went down with a bump after witnessing one of ———— films, which is absolutely brim full of clever things."

A correspondent from Worthing asks "if any book is published containing a complete list of halls throughout the kingdom, with the secretaries' names and addresses?" There is not, to our knowledge, a complete work in existence, but we are busy preparing a directory for the kinematograph trades which will include a list of halls and other useful features. We hope to publish it by January next.

An esteemed correspondent, Mr. Edmund Phillips, of Mumbles, writes:—

"Would it be possible during the winter to publish in your excellent Journal, under "Latest Productions," the new lantern slides which have been manufactured during the week or month? I feel it would help other lanternists when they have illustrated concerts to organize (which I have to do occasionally) if they knew where they could get slides to illustrate their songs. What a great help your "Latest Productions" must be to the kinematograph operator, etc., when he sees the very thing he wants for an entertainment in that list. I should like to have our lanternists' opinion in this matter before you go to the trouble of arranging such a list. Lantern slide lists are only published once a year, and some of us in out of the way places do not know that such slides are procurable, unless such a paper as yours keeps them informed. Your Journal has been a great help to me, as it has been to hundreds of others, and I hope the "Double Number" will be as great a success as your usual weekly number has been."

Now this is the kind of letter we like. It contains a suggestion which will be helpful to a great number of our readers, at home and abroad, and we have much pleasure in falling in with the idea. We have therefore handed this department to one of our staff to take over and develop, and slide makers with new productions would do well to send particulars to our office. We would say that we have previously found it much more difficult to get particulars of new slides from their makers than in the case of films; but now that their attention has been drawn to the importance of publicity, doubtless slide makers will see the advantage of having their goods noticed regularly.

One of the most pleasing features of the present year has been the increasing number of references to living pictures in the general press. Apart from the notices of particular exhibitions, which are always favourable, journalists seem to be taking an interest in the kinematograph and waking up to its possibilities. The extract from the *Globe* reprinted elsewhere, though it refers to another country, is in a measure an instance of this tendency, and a still more striking one was furnished by a contemporary which publishes some verses with the line

"A bioscope of enchanted glen."

When a word is used in this manner by a popular poet without explanation it argues a knowledge on the part of his readers, and that knowledge of course the general public has. The newspapers pay a still more noteworthy compliment to the kinematograph, and its increasing importance in present day life, by the compliments which they shower upon individual subjects, and to the makers

of the subjects which inspire their comments much of the praise for the increased status of living pictures is due. Some of the papers unwittingly also pay a compliment to the influence of the instrument by the extravagant charges of the variety with which some sheets bubbled over at the time of the Croydon fatality. Everything goes to show that the living picture is gradually settling—or, should we not rather say, climbing—into its proper position, and that that position will be a considerably more lofty one than many people have been disposed to think.

Any suggestion that a more liberal use of effects should be made during the film show at a music hall is usually met with the reply, either that the exhibitor cannot afford to provide them, or that the music hall management does not think the expense and trouble worth the time. As to the expense, we fail to see where it comes in, and as to the trouble, the procedure would entail very little. By effects we mean, of course, not only the synchronising of *suitable* music with the picture being shown (though the neglect of even that simple precaution is responsible for a deal of ineffectiveness in shows), but the provision, to a certain degree, of dialogue for stories and the imitating of certain other effects. A sea scene gains greatly if a boy in the orchestra is shown how to imitate the hiss of the sea with two pieces of sand paper, and neither the expense or trouble of that strikes us as over great. Moreover, the dialogue could easily be provided by a member of the orchestra. Every body would probably contain at least one elocutionist of sufficient ability. Even if a man had to be paid, we are of opinion that the music hall management would find the money a good investment. A good many music hall managers would probably gain a better idea of the possibilities of living pictures if they would pay a visit to the Alhambra, the Balham Empire, or our Army and Navy, and if possible, to some of the shows in France and America. We refer expressly to music halls in the above comments because living picture exhibitors proper to-day show a full appreciation of the importance of the factor with which we are dealing, in bringing people to picture shows, and we hope shortly to publish the views of some of them on the matter, with such information as they may be disposed to give of their methods, for the benefit of those without experience in the matter.

This is the age of combinations in all directions, and particularly so at the moment in the kinematograph trade. The English manufacturers are united in an Association which has the general improvement of the trade as its object, the operators have formed the B.O.A. for the improvement of their conditions of work, and between them we may fairly expect that an all-round improvement in present conditions may presently be noticeable. An exhibitors' union only is required to furnish the spectacle of a trade, each part of which has its organisation, and an exhibitors' union will doubtless come into existence as soon as there is any necessity for its existence, which there is not happily at present, when the relations between the showmen and exhibitors and the firms who are their source of supply are happily of the best. In America, where they are not always so afraid of the effete nations in Europe as it behoves our natives to imagine, they may at least claim



to have forestalled us in this particular, for not only have they an exhibitors' association, but also a grievance as its *raison d'être*.

The conditions of trade on the other side of the Atlantic are very dissimilar from those which obtain here. The men who run the nickleodeons on the streets very rarely buy their own subjects—unless they are fortunate enough to possess a "chain." They rent a fresh program each week from one of the many hiring concerns which flourish in the States. The grievance of the exhibitors lies in the fact that the "renting" houses, having obtained a strong position in the business, presume upon it to exact high prices and unfair conditions from the actual showmen, besides making considerably more out of the business than the man who has the task of charming the money from the pockets of the public. Mr. Nicola Seraphine, the President of the Moving Picture Exhibitors' Association, has just issued a letter to exhibitors inviting them to a meeting, the principal object of which is stated to be "To unite members of the Association and other exhibitors to obtain better treatment and more reasonable prices from the wholesalers, and if this cannot be done, to establish an exchange owned and controlled by the individual exhibitors." One of the grievances of the Association is that "wholesalers" are actually competing with the men who assert that they are treating them so unfairly, and it will be of interest to watch the outcome of the meeting, which marks an entirely new departure in the business, and is another gratifying evidence of its vitality.

London as a Field for Kinematograph Enterprise.

WHO WILL CULTIVATE IT?

For a capital city, London is strangely lacking in all that goes to make other capitals the most attractive cities in their respective countries, and this is particularly so in the matter of entertainments. We say this with full knowledge that the West End theatres and music halls of London give entertainments as good, if not better, than those met with elsewhere of the same class. But the West End is not London, and the great bulk of Londoners have neither the means nor the time to visit the places of amusement there. They are forced to look for their enjoyment in the districts where they make their homes. How are their amusement needs catered for?

Suburban London is not badly off so far as music halls go, but the large class which does not visit the music hall, including a larger proportion of the better class women, has very seldom an opportunity to see a really good entertainment, apart from local concerts, and these are by no means invariably good. Apart from this they may have no pretensions to music taste, in which case an entertainment more nearly approximating to that of the music hall than of the concert room, would, if purged of the details which this class of person finds objectionable, find itself furnished with a clientele of sufficient strength to ensure its permanent success.

If you think for a moment of the entertainments which fulfil these conditions, you will find that they are very few indeed. A drawing-room entertainer's "one-man show" will secure good patronage, but such shows are few and far between. The theatre does not attract everybody, and those whom it does

attract have the plays which suit them at long intervals only. Therefore a proportion of the public contents itself with occasional trips to see famous pieces, and with visiting what good shows there are in the neighbourhood.

Here, then, is surely a good field for enterprising living picture exhibitors. Evidence is not wanting that as generous patronage is extended to the few shows they see by the London suburban public as the many permanent shows in the provinces get from their clientele. The latter, in many cases, are kept going for practically the whole of the year, on a smaller population, and in face of a greater competition, from theatres, music halls, and other picture shows, that a great number of London suburbs possess. Each of the London districts, Islington, etc., have the populations of large towns, and are to an almost equal extent as isolated, with their own distinct local interests, and the means of supplying their own wants. Yet Edinburgh, which must contain fewer people than more than one of the districts, has probably five or six times as many music halls, theatres, and, above all, living picture shows. If a given number of people in Edinburgh can support a certain number of shows, the same population can do the same thing in London.

Let us take one district of London—Islington, the largest. There are numbers of music halls within its boundaries, but so far as our knowledge goes, not one permanent living picture show, though one may see a hall occupied by a touring concern at long intervals. From our own knowledge of this district, we are of opinion that it could support more than one show of the variety which it now only sees at intervals. The population largely consists of those without means to visit the theatre or music hall regularly, but who could easily spare 3d. or 6d. for a film entertainment, and could as easily be converted into living picture enthusiasts. What is true of Islington is true of London generally.

It may be urged that the fact that a touring concern has been well received is no guarantee for continual support for a permanent exhibition, but this leaves out of consideration one of the most important facts concerning the kinematograph—the ease and frequency with which it makes devotees of those who have once come under its spell. Every living picture exhibitor has a proportion of customers who make it a point of honour to see every new film he puts on, and will come week after week, day after day, for that purpose. There are others who, without going to that extreme, will become constant members of the audience, and there are still more who will regard the living picture show as others regard the music hall, and visit it as frequently. From these constituents it should be easy to build up a fine patronage.

That it can be done is seen by the example of the Balham Empire and by the fact that "all picture" shows at music halls during the summer were continued for several months on end.

WANTED—Readers to carefully peruse our Miscellaneous Advertisements. Goods for Sale and Wanted are special features and many bargains can be found among them.

The only **Independent** Weekly Journal in America devoted to the interests of Animated Photography and the Stereopticon Operator.

THE
Moving Picture World
AND
View Photographer.

The World Photographic Publishing Co.,
361, Broadway, New York.

Subscription—2 dols.—8/3—per Annum.

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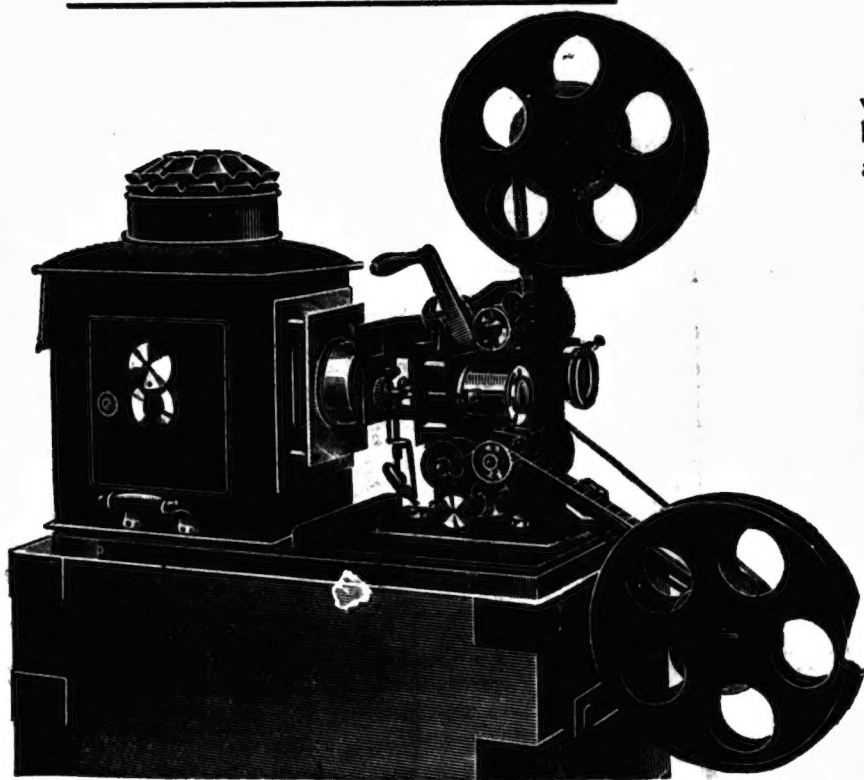
— PROFESSIONAL —

EMPIRE

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BALL BEARINGS THROUGHOUT.

AUTOMATIC CUT-OFF.



Fitted with Eccentric adjustment which permits a picture and half to be moved in either direction without altering the optical centres.

This machine has every possible movement required for giving a first class show, and embodies all the latest improvements contained in other apparatus sold at a considerably higher price.

Price complete with Cinematograph Lens, Lantern Lens, 2 Spools, in Strong Iron-bound Case

£30 : 0 : 0

FILMS FOR HIRE

We have this week added several more new subjects to our list, and we should advise exhibitors to lose no time in securing our latest Catalogue of up-to-date Films.

Terms for Hire over any period will be sent on application.

W. Butcher & Sons, L^{TD}.

Telegrams—"England, London."
Telephone 1632 Holborn.

Camera
House,

Farringdon Avenue, London, E.C.

Round the Provinces.

Calder's Royal Kinematograph Co. has just completed a successful visit to Mirlaw (Aberdeen).

Holland's Kinematograph Theatre was very popular at the Long Eaton Feast—otherwise known as the Derbyshire Fair. Crighton's were equally successful at the Birstall Feast, at Leeds.

Pringle's Pictures, at the Victoria Hall, Sunderland, have nearly completed their successful visit. They have added "President Fallières opening the Paris Colonial Exhibition" and "Life on a Man o'-War" to the program.

Stoll's Panopticon, Cardiff, with a program of pictures interspersed with songs, continues in popularity. The management are showing the "Liverpool Pageant," "The Review of the Home Fleet," and other topical pictures, in addition to numerous comics.

The Australian Bioscope Co. have had to terminate their successful season at Picton Hall, Liverpool, owing to the hall being otherwise engaged; but Liverpool audiences will be glad to see they have obtained Hope Hall, where performances will be given twice daily.

The New Darlington Hippodrome was opened on Monday, when three kinematograph shows were given during the evening, as the best form of entertainment with which to inaugurate the building. Besides the variety show, living pictures are to play an important part in future programs.

The South Anne Street "Station" of Hales Tours is meeting with a gratifying patronage from the Dublin public. Mr. E. James is the manager, and the comments of Messrs. Bursey and Ryan on the various points of interest shown on the screen add greatly to the interest of the show.

The Irish Animated Picture Company, who are located in the Round Room of the Rotunda, Dublin, are this week showing "Hagenbeck's Wild Animal Park," "The Ascent of Mont Blanc," and films of the South African diamond mining industry. This is their fourth week.

St. James' Hall, Harrogate—Sidney Carter's Animated Pictures are giving shows at 3 and 8. The program includes "Victoria Falls of the Zambesi," "Motor Race on Dieppe Circuit," "Reluctant Dog," "Awful Baby," "Dangerous Joys," "Skating Lesson," "Lost Watch," "Rich for a Day," "Wipe your Feet," etc.

Dove Paterson has just that tact and originality which makes Living Picture attractions a success. No wonder he is now booking dates so merrily in Bonnie Scotland. He is wise to enumerate and describe his repertoire on the bills, and to add those little flourishes for which the American showman is famous, but without the Yankee's exaggerations.

Mr. Sidney Carter's New Century Animated Pictures are again at the Town Hall, Dewsbury, with an entirely new program. The films of the King on the Dreadnought, the Olympia Horse Show, and the Coventry Pageant, are the leading items of the bill, along with some good singing pictures, and the comics include "That Fatal Sneeze" and "Jim's Apprenticeships."

Despite the hot weather, Mr. Waller Jeff's New Century Pictures filled the Curzon Hall last week, and seem to be more popular than ever in Birmingham. The Coventry Pageant and Dreadnought films remain the leading items of the program, which has, however, been modified in the comic section, "The Lost Umbrella" being a recent addition.

After a record run of 28 weeks, the Globe Animated Picture Company close their visit to the Hull Circus this week. It is largely due to the energetic management of Mr. Edward Emerson that such a long run has been effected. The Circus was packed on Monday with an enthusiastic audience. The film depicting the curious ceremony of blessing the sea at Ostend was amongst the best shown.

Walker & Co. have been touring with conspicuous success in the South of Scotland. New coloured films have been introduced, and such scenes as the Channel Fleet, the Home Fleet, torpedo and submarine flotillas, with a practical object lesson in mechanical engineering ought to be of much interest to those who have not the opportunity of seeing such sights at first hand.

Her Serene Highness, the Princess of Monaco, on Friday paid a visit to Mr. Sydney Carter's animated pictures at the Grand Assembly Rooms, in Briggate, Leeds. Lady Mary Saville and her guest, the Princess, travelled by motor car, and were evidently highly entertained by the capital series of films presented. The pictures include several fine views of Holland and North Wales, in addition to many humorous productions.

Ruffell's are responsible for the picture program at the Brighton Palace Pier, and are giving an exceptionally well-selected lot of subjects, including "The King on the Dreadnought," "Accidents will Happen," "Chain Making at Cradley Heath," "Egg Gathering at Flamborough Head," "Too Much Mother-in-law," "They Would Play Cards," "The Ghosts' Holiday," "The Watch Dog," "The Arm Chair," "Jim's Apprenticeships," and "Aeronaut's First Appearance."

PANIC IN A FRENCH FILM SHOW.

A kinematograph exhibition here, says the Lyons correspondent of *The Morning Advertiser*, has been marked by a serious accident. The display was held in the Theatre d'Amplepuis. There were 600 persons present when, as the result of a short circuit, a film took fire. The operator, blinded by the light, could not extinguish the fire, which caught the sheet. In a moment, more than a mile of films took fire. A panic occurred among the spectators, who made a wild rush for the exits, knocking one another down in their eagerness to reach the doors. Happily all were got out of the building without serious mishap.

IMPORTANT.—We go to Press on Wednesdays and copies are supplied to the wholesale trade on Thursday mornings. All matter, or advertisements for insertion in current issue should reach our offices not later than the **FIRST POST WEDNESDAY MORNING**, and if proofs are required, not later than **NOON TUESDAY**.

For any Exhibitor a film bearing the following hall mark of excellence is a good investment.



Everyone interested should send us a card to ensure their receiving copies

Why the Wedding was Put Off.

225 ft. £3 15 0 nett.

A man is attiring himself for his wedding. A lost stud. Time flies. He is late. Everything hinders him. Gates at a level crossing close against him. Cab horse casts a shoe. Steals a bicycle. He is an indifferent rider. Lands in a pond. A bale of shavings falls on him from a warehouse loft. Arrives at the church a wreck. Clergyman just departed. Bride angry, will not own him. Walks off with best man. Poor bridegroom left on church steps disconsolate.

JUST IN TIME.

540 ft. £9 0 0 nett.
A romantic drama of the time of Cromwell.

Pa takes up Physical Culture.

305 ft. £5 1 8 nett.

WILLIAMSON & CO.,
27, CECIL COURT, CHARING CROSS ROAD
LONDON, W.C.

Telegrams—KINETOGRAM, LONDON. Telephone 7393 CENTRAL.

Last day for receiving applications for the Operators' Examination—
SEPTEMBER 16th, 1907.

Full particulars from the Secretary, J. Brooke Wilkinson, Holborn Restaurant, W.C.

Helps and Hints.

Best Colour for Screens.

The best colour for the face of a screen is, of course, a dead white. A slight tinge of yellowness is not a matter of vast importance where limelight or electric arc light is the illuminant, but for use with oil light, which has always more or less of a yellowish tinge, a distinctly blueish hue on the face of the screen is very desirable. The nature of the surface of the screen does not seem to demand much attention; but too shining a face to the screen is to be avoided.

Show Room Screens.

Most of the film manufacturers use, in their exhibition rooms, a screen made of calico or other fabric. A great improvement on this would be a perfectly levelled wall nicely covered with plaster of Paris. This, of course, is not generally possible in theatres and music halls, but in a film merchant's place the lantern can be permanently fitted at a suitable distance from and exactly at right angles to the wall, so that the picture projected is strictly rectangular, and equally sharp at all points over the picture area.

Title Setting for Film Makers.

It has come to our notice that some film makers actually employ a printer to produce a title upon a card, which they afterwards copy by a cinematograph camera in the usual manner. This procedure must necessarily involve a long printer's bill at the end of the year. A better plan is for the manufacturers to have their own *set-up* board. This may consist of a drawing-board about 3 feet by 2 feet, with horizontal grooves. A good supply of white letters in block style should be provided, the background of the lettering on each card being dead black. The board itself should also be painted black. The desired wording is then set up and copied as above. Ornamentations cut out of white paper may be used to embellish the design.

Obtaining a long range in limited space.

Increased range for projecting either ordinary or cinematograph pictures may be obtained by using a mirror. A large mirror can be placed a few feet distant from the objective and at a slight angle. In this way several feet may be added to the range; but it is important under such circumstances to insert slides or films with the gelatine side turned towards the objective, and not towards the condenser, which is the proper way under ordinary circumstances. Unless this precaution is taken the projected pictures will be reversed, and if any lettering appears in the scene it will read backwards.

Celluloid.

Celluloid, as an article of manufacture, was invented (according to Hopwood) by the Brothers Hyatt, in 1869, but at that time it was designed merely for the production of solid objects. It was not until about the beginning of 1888 that sheets were available for photographic purposes, and even then much remained to be accomplished in order that a sensitive

emulsion might be supported evenly and without deterioration. The Blair Company seem to have first supplied films, and it was from them that both Edison and Acres in the first instance obtained their supplies. Broadly speaking, a solution of nitro-cellulose in nitro-benzolene or its equivalent, is mixed with camphor, etc., and allowed to harden into sheets by the evaporation of the solvent, and is then coated with a sensitive emulsion. For cinematograph purposes it is passed through roller-shears, which divide it into ribbons

Increasing Brilliancy of Oil Light.

The addition of camphor to the oil has often been recommended as giving increased brilliancy and whiteness to the light. A well known authority on the subject recommends acetate of amyl in place of the camphor. Amyl acetate is an extremely inflammable liquid—though not dangerously so—and burns with a brilliant flame. The proportions suggested are one part of the acetate to four parts of oil. It may be added that the odour of amyl acetate when diffused in the air is very agreeable, resembling the essence of jargonelle pear, and serves to disguise the often unpleasant smell when an oil lamp is being used.

Chemical Novelty for the Lantern.

The following experiment can with advantage be introduced in connection with any lantern exhibition, and will not fail to be well received. Take what is known as a lantern slide tank, which consists of two pieces of glass separated by a piece of rubber tubing laid along three sides, then tightly clamp together, fill it with methylated spirit and place a drop of aniline dye upon the surface. This will descend in a straight line for a short distance, then divide into two, each branch again subdividing until a great number of branches are produced. Of course, as seen upon the screen the position is reversed, and a fine looking tree in colour is seen growing upwards.

A Suggestion.

A capital suggestion comes to hand from a correspondent, to which those concerned might find it advisable to give serious consideration. He says: "It would, I believe, be of great interest if some manufacturer of films would get up an International or English competition, open to amateurs or professionals, for the best film of say 50 ft. or 100 ft. (which all operators can easily afford), for exposure, composition, etc., as often happens among plate and paper manufacturers. I believe the competition would be intense between operators of all grades. We could then see how many follow their profession sufficiently closely and are practical enough to enter. One important condition should be made, that all work shall be done by competitor himself with no outside help."

If your local newsagent is unable to obtain the WEEKLY for you, you can obtain a copy regularly by post for a year by sending 6s. 6d. to the office.

Topical Pars.

Mr. West, of "Our Army and Navy" fame, nearly lost his life in securing a picture of a volcano crater in the West Indies, and was only rescued by some negroes after receiving some severe burns.

The **Kinematograph and Lantern Weekly** is registered as a newspaper at the General Post Office, and correspondents sending late news by telegram can do so at the reduced Press rate, by addressing "Kinematograph and Lantern Weekly, London."

An **outbreak of fire** occurred at a cinematograph entertainment in the Oddfellows' Hall, Falkirk, on Saturday afternoon. The promptitude of the hall-keepers and assistants averted serious consequences, but the operator had his hands severely burned.

Lord Mayor's Cripple Fund Matinee.—The British Cinema Co., Ltd., of Old Kent Road, are giving a matinee performance at the Balham Empire on October 9th next, commencing at 3 o'clock, in aid of the Lord Mayor's Cripple Fund. His Lordship has promised to attend in state.

Mr. "Punch" has issued the syllabus of his lantern lectures for the ensuing season. They include "A Peep into *Punch*," Mr. *Punch's* Modern England," "Mr. *Punch's* Living Pictures," and "An Evening with *Punch*." All the most famous pictures will be shown. Agents for the lectures are Messrs. E. G. Wood, 2 Queen Street, Cheapside, E.C.

Prof. W. H. Golding is preparing a special lecture for the coming season on the Irish International Exhibition, recently visited by H.M. the King, together with some of the most attractive features of the "Emerald Isle," from personal observation. It will be illustrated by special lantern views of the choicest character, and should prove of more than ordinary interest.

One of the most attractive features we've seen used for a cinematograph announcement is that used by the Church Missionary Society. The old idea of the showman with a big drum and stentorian voice is replaced by a swarthy black hammering on his tom-tom 'and bawling the fact that a lecture on Uganda is about to take place. The effective colouring in green, yellow and black, and the bold drawing make quite a picture, of which Mr. Ernest Staples, the superintendent of the loan department of the C.M.S., may justly be proud.

New Lantern Slide Reducing Camera.—The Challenge Lantern Slide Reducing Camera is one of the novelties described and illustrated in Messrs. Logan's latest catalogue. The apparatus appears to be both cheap and efficient. It is a piece of apparatus on which no unnecessary fancy work or extravagance has been allowed. It is suitable for use with a lens of five to ten inch focus, and is supplied with baseboard and revolving negative easel, with carriers for negatives from quarter-plate to whole-plate.

Mr. J. J. Bamborough, writing on glimpses of life in Antwerp and the Belgian capital in the *North Mail* last Monday says: "Nearly all the shops drive a thriving trade, and every other cafe runs its cinematograph entertainment—the which, it may be said, are almost invariably in irreproachable taste. And the scandalised Briton finds, to his astonishment, that it is all very pleasant and very harmless." Which restaurant or cafe in England will lead the way in this direction? There is money in the idea if a proprietor is enterprising enough to do the thing in the right manner.

Kearton Bird Pictures Again—At the Alhambra on Thursday last the now renowned Bird Life Pictures of the Kearton Brothers formed part of the cinematograph display. Those of the audience who had witnessed the same pictures on the previous occasion at the Journalists' Hall must have been struck by the remarkable improvements apparent on Thursday. In the Press reports of the show given at the Journalists' Hall, all reference to the manner in which the projecting operations were carried out appear to have been avoided, and it was well that it was so, seeing that in this particular the display was an utter failure. In contrast with this, the work of showing the pictures at the Alhambra was done in the masterly manner usual at this place of amusement, with the gratifying improvement above referred to. In addition to the pictures being put on the screen in the best possible form, most appropriate instrumental music, including a piccolo solo, was rendered by the orchestra.

Correspondence.

FILM STORAGE IN HOT CLIMATES.

TO THE EDITOR, "KINEMATOGRAPH AND LANTERN WEEKLY."

Dear Sir,—I beg to enclose herein a piece of film which you will see is snapped at the holes and too damaged to use any longer, on account of the hot climate of India. No one could give the reason for this, but your valuable Journal, No. 5, June 13th, 1907, gave a correct explanation under the heading of "Helps and Hints."

You say that films should be kept in the coolest place, and that "cooling tanks" are provided for the purpose of keeping films in good condition, but I do not find these tanks in any maker's list of cinematograph accessories. In Messrs. Pathé Frères catalogue I find "Humidising Box." Do you mean these boxes by "cooling tanks?" Moreover, the firm writes that water containing 40 per cent. of glycerine should be used for keeping the box in very moist atmosphere, while other firms say 10 per cent. of glycerine will do. What is the correct proportion?

You know that India is a hot country, and, especially in the hot season, we are put to a great loss by the damage to the films.

I import films, and after one hot season many of them go into the same condition as the one I enclose here, therefore I intend to store my films always in the above boxes. Would it do any harm to the films, or should I use humidising boxes only occasionally?

A full explanation about this matter would be very useful to exhibitors in India, and I should be most grateful and indebted to you for ever.—Yours faithfully,

GHANASHANDAS GANAPATDES.

N.B.—If "cooling tanks" are different from the "humidising boxes," please inform me the maker's name and oblige—G.G.

[We will endeavour to answer this letter in next issue under "Helps and Hints." Readers who can supply us with any information on the subject will oblige us by doing so.—ED.]

FILMS IN HOUSES.

TO THE EDITOR, "KINEMATOGRAPH AND LANTERN WEEKLY."

Sir,—Can you say whether the storing of cinematograph films in a private house affects the fire insurance or not? Would they have to be specially insured at a special risk, or, if I am prepared to bear the loss of these by fire, would a fire office still exact a higher premium (due to their presence) for an ordinary policy, or would my ordinary fire policy hold good? I have not seen this matter in the K. and L. WEEKLY since I have read the Journal, and should think it probable that a number of operators would have films stored in their homes.—Yours faithfully,

E. W. PETTIT.

[The mere storing of a small quantity of films for show purposes would not in our opinion, constitute a risk. But if shows were given at the private address, or films were manufactured or printed there, undoubtedly the ordinary policy would not cover. The safest and wisest plan in every case is to let the insurance company know about what quantity will be stored and what precaution is taken to prevent any danger of its taking fire.—ED.]

F. FOLEY.—(1) "Father's Birthday Cheese," Gaumont; "Drunken Mattress," Gaumont. (2) Try any of the following: "Bobby's Birthday" (Williamson, 212), "Window Cleaner" (Pathé, 230), "No Smoke Without Fire" (Gaumont, 228).

FILMS FOR SALE AND HIRE.

Always a Large Quantity in stock.

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THE BRITISH CINEMA CO., LTD, 47, OLD KENT ROAD, LONDON, S.E.



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FIRST & FOREMOST

Is the Eminence of Excellence.**Tommy and the Glue Pot.**

No. 1666. Length 465 ft. Price £7 15s. 0d. net.

Grandpa and the Kitten.

No. 1671. Length 220 ft. Price £3 13s. 4d. net.

A Model Husband.

No. 1667. Length 325 ft. Price £5 8s. 4d. net.

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No. 1661. Length 405 ft. Price £6 15s. 0d. net.

The Hand of the Enemy.

No. 1653. Length 660 ft. Price £11 net.

NEW CLARENDON FILM.

The Absent-Minded Professor.

No. 0156. Length 490 ft. Price £8 3s. 4d. net.

With the Fleet:

Life on a Battleship.

Aboard H.M.S. Swiftsure.

The "Swiftsure's" contingent, full complement of Men and Officers.

In the Man Boats. Pulling Aboard. Sunday Morning Service.

Drill. Gymnastics. Manual Exercise. Musketry Drill. Gun Drill.

The "Barbette" at work with the Long Gun Apparatus. Sighting Testing Distance. "Barbette" Gun Drill.

Panorama of the Fleet in Manœuvre. Steaming Tactics.

No. 573. Length 640 ft. Price £10 13s. 4d. net.

Telegrams—
Chronophone, London.**"CHRONO HOUSE,"**Telephone—
2430 Gerrard.

**5 & 6, SHERWOOD ST., & 18, DENMAN ST.,
PICCADILLY CIRCUS, LONDON, W.**

BARCELONA AND BERLIN.

Milan, Moscow, and Cleveland, Ohio, U.S.A.



Representative Kinematograph Shows.

SINGING PICTURES AT THE HIPPODROME.

A well known writer once remarked on the "individuality" of the leading music halls in London, by which he meant not only that each of the "West End" halls gave different programs, but gave them in a style peculiarly their own. You might go from a suburban "Empire" to a neighbouring "Palace," he said, and though a different set of artistes would be performing, you might be looking at a repetition of the show which you had just left, so closely do the two resemble each other in essential points. But in the case of the halls within the magic circle of which Charing Cross is the centre, the matter is different. Each hall has a character of its own—a personality one might almost call it, for it is usually the reflection of the manager's personality. Thus, the Palace program will be met with at the Palace and nowhere else, an Oxford show would be out of place if presented at the Empire, and the Alhambra clientèle would be astonished if the Tivoli caste were transferred to that house in a lump, as it were. The Palace, for instance, is the place for musical comedy or "legit" artistes converted temporarily to variety, and the best class singers, if they tread the music hall boards at all, will probably tread them at this hall. And so on.

The London Hippodrome not only possesses the individuality of which we have spoken, but possesses it in a most marked degree. It, in fact, possesses the virtue of being itself, of imitating no other hall's program, and putting it out of the power of other halls to imitate its own, in a stronger degree than probably any of the halls we have mentioned. If the Alhambra is the home of the ballet, the Hippodrome is the home of Novelty and, in its best sense, of Sensation. The Hippodrome itself was something of a sensation when it opened, and so perhaps it is natural that practically all the really unique turns which have been introduced to the London public should have made their bow under its auspices. If there is a giant or a dwarf, a man with two heads or a man with none in London, a letter addressed to the Hippodrome would probably find him. In their continual search for the new the Hippodrome management have introduced, among others, Chung Ling Soo, Consul (the man monkey), the Ituri Pigmies, Maknow, the Russian giantess, and Lindsay (the whip expert), to the public. Above all, they have had the privilege of first staging the turn which is indicated in the title to this article, Gaumont's Chronophone.

Probably even the Hippodrome has presented nothing more completely novel than the Gaumont Singing Pictures, which they are showing at the present time by means of the same firm's "Chronomegaphone." The Chronophone (the more impressive title Chronomegaphone is used to indicate a specially loud model for use in large halls) was the first practical attempt made to combine the kinematograph and the talking machine, and during the two or three years it has been on the market it has gradually progressed towards perfection. The fact that it was booked for the Hippodrome, and still more that it has continued there for eight months, seems to indicate that, if it has not yet reached the ideal, it is sufficiently far on the road for all practical purposes of the showman. Indeed, many fine showmen have done sound and good business with the instrument, and the proprietors of the Hippodrome, apart from the show at that hall, have bought an instrument and sent it round the Moss-Stoll circuit.

The principle of the Chronophone is by this time fairly well known; it is the comparatively simple one of showing an artiste on the screen, while a talking machine reproduces one of his,

or her, songs. The difficulty lies, of course, in securing exact synchronisation between the movements of the artiste's lips and the said reproduction, right through the performance. One can best appreciate the importance of accomplishing this to a fraction of a second by getting the Gaumont people to put on one of their earliest productions, before the machine had been perfected. The life-like illusion is completely destroyed by the most momentary departure from exact synchronism. The difficulty of avoiding this is evidently a considerable one, calling for much care in the taking; but in projection synchronism is secured by most simple means for which Gaumonts' have a patent.

The "Illusion of Life" at the Hippodrome was particularly good on the occasion of our visit, Harry Lauder's voice being one admirably suited to the Singing Pictures. Half the effect of Harry Lauder's songs are due to his interpolations, and sudden pauses, which are very difficult to synchronise. These were rendered with a most laughable exactitude. Lauder stayed on the Hippodrome bill for 16 weeks. This was a special turn, and probably a record for singing pictures.

Lauder's engagement inaugurated an entirely new departure in the singing picture business, which the Gaumont Co. are continuing—and that is the exclusive engagement of celebrated artistes to be filmed and "recorded" in their leading numbers. Among the other artistes who have been fixed up besides the famous Harry are Will Evans, Victoria Monks, R. G. Knowles, Clarice Mayne, etc.

The first type of Chronophone was a comparatively heavy instrument, consisting of a Professional Chrono Bioscope, a cyclophone, or talking machine, and a separate controlling mechanism, and this model is still recommended for large halls, but for the travelling showman, or for use in private shows, a "hand Chronophone" has been introduced, which can be fitted to an existing Chrono Bioscope installation, and in which the synchronism is effected by the man at the projector, who has only to keep a pointing needle in the centre of an indicator to ensure that the two reproductions coincide, thus controlling complete synchronisation.

As to the Chronophone program of the Gaumont Co., it may be described as an ambitious one. They have already a series of records and films for the complete opera of "Faust," "Carmen," and other operas, and in the future it is not unlikely that we shall be able to see a complete dramatic performance by means of the instrument. The suggestion gives one an interesting idea of the possibilities of the Chronophone, and it would be a rash man who should prophesy the final position of Singing Pictures in the entertaining world.

(This series to be continued.)

There are a few back numbers

OF THE

Kinematograph & Lantern Weekly

To be obtained at our offices—

FULL OF USEFUL INFORMATION

Cloth Bound 36 Post Free.

Our Army and Navy.

Mr. West's famous entertainment began a new season on Monday with a completely new set of pictures of the two services and of our various colonies, and a large audience attended, arguing well for the continued success of the enterprise.

In that section of the program dealing with the Naval Service, Mr. West has introduced a series of films showing the adventures of a country lad from the time he leaves his native village until he returns, four years later, a full-fledged sailor, with a monkey and parrot, and this was very heartily applauded. The recent exceptionally interesting naval films, put out by the Urban Co., also feature largely on the program—among them the review for the benefit of the Colonial Premiers and the famous subject showing the King on the Dreadnought, which made a fine conclusion to the entertainment. In the Colonial section some of the fruits of a recent four months' cruise of Mr. West's in the West Indies were shown, among the best being two subjects showing respectively a pitch lake and the unloading of the sugar canes at Demerara. "The Victoria Falls of the Zambesi" was also shown.

On October 31st, a special Colonial Night is to be given, when Mr. West will deliver a lecture on his experiences.

The "effects" introduced, are, as usual, of a high level, and Mr. Julian Frederick's orchestra adds still further to the attractiveness of the entertainment.

Good Advertising.

The clever written placard, reproduced below, is to be seen in Pathé's showroom, Charing Cross Road, at the present time. Many might take a hint from it as to the best method of popularising a film entertainment:—

£2 REWARD.

LOST!

By a gentleman of Derby, a valuable White Silk Umbrella. The

FINDER

will experience great delight in witnessing the quaint antics of this gentleman in his efforts to recover the before-mentioned article, and will be amply

REWARDED

by a visit to the

ROYAL DRILL HALL,

Derby, to witness the famous Waller Jeff's pictures, etc., etc.

The "Stolen Umbrella" is, of course, one of Pathé's best subjects. Mr. Waller Jeffs has, before this, given evidence of enterprise in popularising his entertainment, and the poster in question helps one to a realisation, in part at least, of the reasons of his success.

KINEMATOGRAPHER.

E. L. LAUSTE, at Liberty Shortly.

Write for Date and Particulars

8 BENEDICT ROAD, STOCKWELL, S.W.

The Kinematograph in Paris.

The following, from the *Globe* Paris correspondent, and published in that paper recently, gives so vivid an idea of the growing importance of the position which living pictures have obtained in the every day life of the French people that we reproduce it.

"If I had two or three hundred pounds that I did not know what to do with, I think I should buy a stock of kinematograph films and rent a shop on the boulevards. Then I would get a lusty individual to announce to the passers-by that if they stepped inside they would see the finest display of actual living pictures of the fighting in Morocco, the railway disaster in Coutras, and Madame Liane de Montmorency taking her daily bath of eau-de-Cologne. I know I should make money, for to-day it seems as if the only places of entertainment really prosperous are those where a kinematograph forms part, sometimes the whole, of the program. Take a walk at night along the boulevards from the Madeleine to the Porte St. Martin. At every few steps your eyes are assailed by pictures on a screen or by an illuminated advertisement. With the latter one is only too familiar, both in London and in Paris. But the kinematograph picture is more interesting, and never fails a popular draw. So much so is this the case that special police measures have had to be adopted to regulate the crowds that gather nightly before the offices of one of the most enterprising papers on the boulevards. This journal has erected a huge screen in front of its premises, and every evening at nine o'clock, when the pictures commence, the other side of the street is rendered impassable by the mass of spectators who want to see M. Fallières and the King of Siam driving to the Presidential chateau at Rambouillet, or the President shooting pheasants, or the adventures of the man who lost his glasses and eventually discovered them at the bottom of his breakfast cup. But it is at the kinematograph theatres that one sees the best and most artistic displays. There are several of these places of entertainment on the boulevards, and in more than one well-known Paris theatre, where the regular bill is suspended owing to the summer vacation, the kinematograph man is filling in the interval very profitably. So great, indeed, is the popularity of the living pictures that even at such theatres as the Chatelet, where the usual spectacular representation is given every night, the afternoon is devoted to a kinematograph exhibition, and at the Variétés, at the present moment, the only item on the bill is a capital performance of 'L'Enfant Prodigue' by kinematograph, with the aid of an orchestra.

"I went to see one of these picture exhibitions the other evening, and found it a very enjoyable way of spending a couple of hours. One of the most amusing items was a picture of a dozen gendarmes, two of whom sang a song entitled 'Les gendarmes à pied.' They stood in two rows in front of the barracks, and while the couple in the centre of the first rank sang a capital song—rendered in excellent time by a gramophone—their comrades accompanied them in a series of dance movements. The combination of kinematograph and gramophone was very cleverly done, and the audience applauded heartily. Then came a lengthy film, representing 'The Bed on Wheels.'

"All this happens in much less time than it takes to tell, and not a word is spoken during the passing of the pictures. But these are so dramatically presented, and the acting of the figures on the screen is so realistic, that the play cannot fail to touch the springs of emotion; and as I glanced at my neighbours when the lights went up I saw more than one of them furtively wipe away a tear. Other items on the program were selections from 'Carmen,' in which the gramophone provided the music; the adventures of a man in a barrel, and a very gay wedding party; and a very fine reproduction of some British Naval manoeuvres. When you can see such an entertainment as this, and have the best seat in the house for two francs, or a seat among the 'gods' for half a franc (about 4½d.), is it any wonder that the kinematograph theatre is a success?"

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Latest American Happenings.

MORE FIRES—SHOWS IN SALOONS PROHIBITED
—RECORD SEASON ANTICIPATED.

Considerable excitement, which fortunately did not result in a panic, was caused at a moving picture show at Dayton, Ohio, recently, when a film caught fire from a spark from the apparatus. The fire consumed within a few seconds, and a large blaze alarmed the house-full of spectators. The manager, however, remained cool, and cleared the house without any trouble or injury to anyone. Many fire engines were on the scene. The damage amounted to about £10.

The Liberty Moving Picture Camera and Manufacturing Company, New York, has been formed for the purpose of manufacturing cameras for the taking of animated pictures, etc.: capital £3,000. Miles Bros. have purchased from H. Meredith Jones, of this company, all rights and titles to any and all moving picture cameras which he has devised or may devise.

Thomas A. Edison filed a petition in the Supreme Court of the District of Columbia for an injunction against Thomas Moore, of Washington, enjoining him from manufacturing a certain improvement in connection with kinematograph cameras. Mr. Edison claims that Mr. Moore is infringing upon an invention, patent for which was granted him on August 31, 1897, which was re-issued December 17, 1903. In addition to asking an injunction, pending the determination of the suit, Mr. Edison claims damages to the extent of £2,000.

An explosion in a five-cent moving picture theatre, at Vassar, Michigan, hurled D. La Bar, proprietor, through a window, badly injuring him. Ola Frawley, ticket taker, followed suit and was slightly injured. The explosion followed a fire from a defective electric wire.

At a meeting of the Police Board of Dunkirk, N.Y., a resolution was adopted instructing each and every policeman to stop all entertainments, moving picture shows, illustrated song, etc., in saloons on their respective beats on every night, including Saturday, and to close up saloons if necessary to stop the same. This order will become effective at once. Repeated complaints to members of the Police Board against such entertainment in saloons, made principally by women, caused this action to be taken by the Commissioners.

The Common Council of the City of Detroit has also for some time been wrestling with the problem regulating the attendance and performing of children in penny arcades and 5 cent. theatres. Some of the Aldermen were in favour of having all films examined before being exhibited, so that objectionable ones could be eliminated and prohibited, but this was found to be both impracticable and inexpedient. The Committee on Ordinances recommended the new ordinance prohibiting children under 16 from performing in the city or amusement places without first having obtained a permit from the Mayor, but was unable to agree on the section keeping children out of amusement places.

The amendment, as prepared by the Corporation counsel, provides that children under 16 shall not enter places of amusement unless accompanied by an adult. One of the Aldermen said: "I will never vote for that. There are some shows which are perfectly wholesome for children—my own children go them—but I will vote for any ordinance that will keep the children out of the low show houses." Another Alderman claims that if the ordinance is enforced against one place, it would have to be enforced against all, as otherwise it would be class legislation, and would not be sustained by the courts.

The diversity of opinions among the Aldermen could have but one result—the indefinite postponement of all action whatsoever in the matter—and the contemplated action that was looked upon with consternation by the 5 cent theatres

and penny exhibits in Detroit has received its quietus for the time being.

It seems that a better understanding of the matter could have been had if the Aldermen had consulted the managers of the 5 cent theatres and penny exhibits and obtained their collaboration in drafting a suitable ordinance, and thus not only protect the rights of the amusement places, but also of the public's interest in the children attending them.

A competent authority gives it as his opinion that the season of 1907-8 will be the biggest yet experienced in this country, and that 1,000 nickelodeons will be opened in the next six months.

MORE BIRD LIFE PICTURES, PALACE THEATRE.

We had the pleasure of attending a private view of "In Birdland," illustrated by ordinary and kinematograph pictures, at the Palace Theatre, on Thursday afternoon last. The authors of this series of pictures, Messrs. Oliver G. Pike, F.R.P.S., and H. Armytage Sanders, deserve praise for their enterprise, although we were sorry to find in many instances the technical quality of the films did not please us; some being very much under-exposed and consequently wanting in detail. In contrast with this, however, we must say that the series illustrating "Nest Stealers," "Kittiwakes," "Guillemots," and several others, were exceptionally good. The kinematograph camera used in the taking of these pictures was specially constructed by Messrs. Sanders and Crowhurst, of Shaftesbury Avenue. It is said to be practically silent in action, and, as a further precaution, the operators wrapped the instruments in a blanket when actually using it. By way of introduction, Mr. Pike first of all showed a series of ordinary lantern slide pictures, including "Guillemots at Home—Black Gulls—Puffins, etc." Unfortunately the slides were not tempered before being placed in the lantern, with the result that a mistiness, due to condensation, was apparent in the pictures on the screen. Doubtless the operator will correct this error before showing to the audience during the present week.

After relating various difficulties encountered, and accidents that happened during the operators' experience, Mr. Pike proceeded to show kinematograph pictures illustrating his climb down over rocks and cliffs in obtaining the necessary vantage point from which some of the views were taken. "A Nest of the Kittiwake with Young" was then shown in animation. This picture was followed by "Return of operator to the Summit," "Sea Birds' Haunt," "Bringing Home the Fish," "Disturbance in the Camp," "Puffins" (excellent picture), "Colony of Lesser Black Gulls," "Feeding Tame Young Gulls" (very poor, under-exposed), "Study in Flight," "Geese" (excellent), "Story of the Egg." The last named concluded the program. It showed the hatching of a fowl's egg. The shell became fractured as the live chick inside commenced to deck its way out. It eventually became broken so that the chick got one leg out. A few struggles and the little bird released itself altogether. For the first twenty-four hours after its freedom, we are informed that the young chick is nourished by the white of the egg which is absorbed by the body of the young bird. The final picture showed the chick after a few days' time, looking with evident curiosity at the old shell which formerly constituted its cradle. Altogether Messrs. Pike and Sanders have some very interesting examples of wild bird life. We do not think, however, that their results thus far can be said to approach in excellence and comprehensiveness the series obtained by their contemporaries, Messrs. Richard and Cherry Kearton.

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THE BARGAIN FIEND

Or, SHOPPING A LA MODE.



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Asking Hubby for some money—Outside the Dry Goods Store—The Bargain Counter Rush—Rough House—Home again—Delivery of the "Bargains"—Hubby's Consternation—Their "Horrible Dream."

ALL LAUGHS.

Length 500 Feet.

WE DO NOT RENT FILMS.

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	Ft.		Ft.		Ft.
License No. 13 or the Hoodoo Auto-mobile ...	750	Troubles of a Hobo ...	245	Fun in a Fotograf Gallery ...	785
The Servant Girl Problem ...	800	Nobody Works Like Father ...	690	The Haunted Hotel ...	500
Sherlock Holmes or Held for Ransom ...	725	Oh! That Limburger ...	600	The Spy ...	485
Black and White ...	470	Love vs. Title ...	720	A Curious Dream ...	300
The Escape from Sing Sing ...	775	The Prospectors ...	770	The Belle of the Ball ...	475
Moving Day ...	790	All Aboard ...	485	Retribution ...	770
Monsieur Beaucaire ...	615	The Jail Bird ...	610	Amateur Night ...	390
Burglar Bill ...	210	The Snap Shot Fiend ...	610	The Hero ...	250
The Newsboy ...	785	The Acrobatic Burglars ...	660	On the Stage ...	715
The Green Goods Men ...	730	The 100 to 1 Shot ...	640	The Pirate's Treasure ...	800
Oh! You Dirty Boy ...	90	Secret Service ...	655	The Stolen Pig ...	450
Post No Bills ...	485	N. Y. A. C. Games ...	355	A Square Deal ...	425
Flat Dwellers ...	400	Pals, or My Friend, the Dumpy ...	670	A Horse of Another Color ...	425
Man Wanted ...	300	The Indian's Revenge ...	795	Forty Winks ...	270
Please Help the Blind ...	460	Naval Review at Oyster Bay ...	500	One Man Baseball ...	280
Flags and Faces of all Races ...	365	A Race for a Wife ...	850	The Bunco Steerers ...	425
Humorous Phases of Funny Faces ...	230	Vanderbilt Auto Race ...	500	How to Cure a Cold ...	550
The Modern Oliver Twist ...	800	The Automobile Thieves ...	955	The Slave ...	550
Man with the Ladder and the Hose ...	475	Mother-in-Law ...	620	The Awkward Man ...	300
Lost Collar Button ...	430	And the Villain Still Pursued Her ...	800	The Bandits ...	550
A Strenuous Wedding ...	410	Foul Play ...	875	The Wrong Flat ...	625
Stop Thief ...	277	A Midwinter Night's Dream ...	600	A Window Demonstration ...	275
Juvenile Chicken Thieves ...	220	The Mechanical Statue ...	450	Lost in an Arizona Desert ...	600
		The Bad Man ...	660	Lightning Sketches ...	600
				Athletic American Girls ...	400

All these Vitagraph Films are Winners.

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14277 Central.

THE
VITAGRAPH COMPANY OF AMERICA,
10, Cecil Court, Charing Cross Road, London, W.C.

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Latest Productions.

New subjects head the list in each case. Firms not inserted should send particulars.

Vitagraph Co. of America.

The Bargain Fiend ..	500 feet
The Boy, the Bust and the Bath ..	425 "
Athletic American Girls ..	400 "
Lightning Sketches ..	600 "
Lost in an Arizona Desert ..	600 "
A Window Demonstration ..	275 "
Father's Quiet Sunday ..	625 "
The Wrong Flat ..	625 "
The Handlits ..	550 "
The Slave ..	550 "
Awkward Man ..	300 "
One-man Baseball ..	280 "
Bunco Steerers ..	425 "
How to Cure a Cold ..	550 "
The Pirate's Treasure ..	715 "
Stolen Pig ..	550 "
A Square Deal ..	425 "
Forty Winks ..	270 "

Williamson & Co.

Just in Time ..	540 "
Pa takes up Physical Culture ..	300 "
Why the Wedding was Put Off ..	225 "
Bobby's Birthday ..	212 "
The Brigand's Daughter ..	670 & 806 "
Orange Peel ..	245 "
After the Fancy Dress Ball ..	315 "

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Life of a Trout ..	620 "
Peter Pranke ..	650 "
Clown's Adventures ..	400 "
The Bookworm ..	390 "
In Quest of Health ..	475 "
Too Much Mother-in-Law ..	700 "
Thaw Trial ..	950 "
Child Slavery ..	500 "
The Chiropodist ..	310 "
Good Evening ..	36 "

Hepworth Manufacturing Co.

A Moorish Potter ..	175 "
A Tramp's Dream of Wealth ..	425 "
Bringing Food and Water to Tangier ..	200 "
A Seaside Girl ..	325 "
State Entry of New Basha, Tangier ..	250 "
Simpkin's Saturday Off ..	200 "
Chain Making ..	375 "
Mischievous Girls ..	250 "
A Soldier's Jealousy ..	400 "
Dri-k ..	200 "
A Too Devoted Wife ..	375 "
The Ghosts' Holiday ..	550 "
Training a Trotting Horse ..	400 "
Royal Visit to Dublin ..	285 "
The Tramps' Revenge ..	150 "
Swan Life on the Thames ..	200 "
A Modern Don Juan ..	350 "
The Madman's Bride ..	400 "
Her Friend the Enemy ..	350 "
That Fatal Sneeze ..	350 "
The Absent Minded Man ..	275 "

Pathé Frères.

Charley's Dream ..	200 feet
A Pair of Bonts Please ..	202 "
A Daring Maid ..	280 "
The Two Fowls ..	515 "
Wood Industry in Canada ..	371 "
The Mortification of a Short-sighted Sportsman ..	217 "
I'll Dance the Cake Walk ..	310 & 105 "
Private Atkins Minds the Baby ..	248 "
Easter Eggs ..	412 "
William the Poacher ..	577 "
In Seville ..	280 "
The Fairy of the Black Rocks ..	264 "
Cambodian Customs ..	337 "
The Lost Umbrella ..	362 "
The Half-Caste's Revenge ..	596 "
A Robber Robbed ..	297 "
The Cigar Box ..	757 "
A Children's Reformatory ..	740 "
A Trip to Switzerland ..	495 "
Rival Sisters ..	445 "
Modern Painters ..	230 "
Chrysanthemums ..	577 "
The Maniac Juggler ..	545 "
Aeronaut's First Appearance ..	160 "
The Servant Hypnotist ..	857 "
Dieppe Circuit ..	314 "
Englishman in the Harem ..	346 "
Knowing Dogs ..	

Sheffield Photo Co.

Willie's Dream ..	400 "
His Cheap Watch ..	200 "
The Blackmailer ..	585 "

R. W. Paul.

Pity the Poor Blind ..	107 "
Sheep Shearing ..	230 "
The Cheaters Cheated ..	510 "
My Lady's Revenge ..	520 "
The Tale of a Mouse ..	155 "
The Bothered Bathers ..	275 "
An Inhuman Father ..	420 "
Adventures of a Broker's Man ..	305 "
The Bookmaker ..	140 "
How a Burglar Feels ..	98 "
How to Make Time Fly ..	300 "
Woman Supreme ..	212 "

Warwick Trading Co.

The Page Boy and the Baby ..	(about) 550 "
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Cricks and Sharp.

Wild Animals ..	380 "
Making of a Cricket Bat ..	440 "
Saved from the Sea ..	455 "
Benediction of the Sea ..	370 "
Egg Harvest of Flamborough Head ..	430 "

Charles Urban Trading Co.

He Would be an Athlete ..	520 feet
Pre-Occupied ..	190 "
Yellowstone National Park ..	400 "
The Foster Father ..	620 "
Accidents will Happen ..	410 "
A Piece of Limburger Cheese ..	435 "
King Edward's Cruise in the "Dreadnought" ..	560 "
Royal Review of the Home Fleet ..	300 "
Launch of the "Bellerophon" ..	250 "
Preparations for the Launch ..	150 "
The Coventry Pageant ..	225 "
Picturesque North Wales— Land of Castles and Waterfalls ..	815 "
Ascent and Descent of Snowdon ..	575 "
Dunorwic Slate Quarries ..	810 "
Conway, Llanberis, and Carnarvon (Railway Panorama) ..	640 "
Feastings, Llandudno, and Bettws-y-Coed (Railway Panorama) ..	650 "
Love Conquers All ..	535 "
The Poacher's Daughter ..	480 "
The Amateur Sportsman ..	435 "
Squaring the Landlord ..	150 "
Poor, but Honest ..	400 "
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Seymour Hicks Edits "The Tatler" ..	365 "
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Reedham Girls' Drill with Cymbals, Dumb Bells, etc. ..	300 "
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The Gaumont Co.

A Four-Year-Old Heroine ..	405 "
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Belfast Riots ..	231 "
No Smoke without Fire ..	225 "
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The Carisbrooke Pageant ..	
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Bury St. Edmunds Pageant ..	
Romsey Pageant ..	
St. Albans Pageant ..	
Where's the Drummer? ..	495 "
For Love of Lucy, Algy becomes Athletic ..	415 "
The Hand of the Enemy ..	660 "
A Cruiser in a Storm ..	230 "
The Adventures of a Bath Chair ..	550 "
The Magnetic Man ..	555 "
Armchair ..	560 "
The Winking Woman ..	520 "
Wipe your Feet ..	395 "
Inlaid Floor Polisher ..	230 "
The Drunken Motor Cyclist ..	216 "
Father Buys a Moke ..	505 "
Effects of Bad Wine ..	230 "
Good Night ..	20 "
Uncle's Legacy ..	728 "

The Urban Co. have this week issued a subject with the title "He would be an Athlete," in which the doughty hero of "The Shortsighted Cyclist" (undoubtedly one of the most successful films put out), accomplishes a further series of amazing and realistic misadventures. It is doubtful if ever Brown, as we hear the young gentleman's name is, will be able to better his achievements in the earlier subject, but he certainly runs them close in the one under notice. We begin in his bedroom, where he uses a developer of the kind attached to the door so strenuously that he pulls it away and breaks a good deal of the furniture. He gives up gymnastics and decides to learn boxing—goes to a school, strips and puts on the gloves and faces the "professor," who uses him so roughly that after an amusing scene, in which the hero

measures his length again and again on the floor, he decides that boxing is an overrated sport, and takes to the more fashionable jiu jitsu. The teacher convinces him of its utility in a series of falls, but Brown limps away without seeking to learn how it is done. His next essay is to learn riding, but he is violently unhorsed through a shop window, and falls head foremost in a basket of eggs. Undaunted, he engages in a football match, but emerges with sore limbs and a determination never to do it again. At hurdling he is no more successful, falling at a fence and having the other competitors on top of him, and he at last takes to motoring and drives the car down a hill in so daring a manner that he plunges into a river, from which he is hauled thoroughly convinced of the vanity of his recent ambition.

The Urban Co. have another good comic, setting out the consequences of absent-mindedness, under the title "Pre-Occupied." The hero is a thoughtless gentleman, prone to act without proper consideration, and to forget circumstances which may have been brought to his notice only a moment before, and, as may be imagined, these characteristics lead him into hot water. At the outset, immediately on awakening, he upsets his valet and a tray he is carrying, and after this auspicious start goes to breakfast, tucks the table cloth into his collar by mistake, and, rising, clears the table of its burden of dishes. In the street his carelessness leads to the upsetting of a flower girl's stand, and he is also the means of destroying a number of plaster casts.

The Walturdaw Co. are this week featuring a film showing the "Life of a Trout," setting out the various stages of rearing this fish for the purpose of stocking fishing waters. The subject was taken at a hatchery in Northumberland. Scene one shows a man holding a grid full of eggs, the next the spawning of the fish, and picking out of the smaller eggs. This operation is performed every morning, and the complete process of incubation takes from 50 to 100 days. When hatched, the small fry are taken from the hatchery to the nursery pond, and put in the water, and the fish are later seen being fed and almost jumping out of the water in their eagerness to secure the food. Later the "two-year-olds" are netted, and a glimpse is given of the cans being filled with live fish ready for despatch to various parts of the country. At the finish, a man is seen fishing in a Scottish trout stream, and shortly hooks a fish. The photographic quality of this subject is of the best.

Owing to the re-arrangement necessitated by the removal of the offices to the works at Southgate, Mr. Paul has not issued a large number of subjects recently, but has many in preparation, which we believe will be shortly on the market. Buyers may still inspect Paul subjects at 68, High Holborn.

This week a particularly fine film has been produced by the Gaumont Co., under the title "Life on a Battleship," which is notable for photographic quality and stereoscopic distinctness of detail. The picture deals entirely with naval life, more particularly with life on board H.M.S. Swiftsure, on whose deck the major part of the picture was taken. The introductory portion of the picture gives us a view of the "Swiftsure" contingent of men marching down to the shore to embark on the ship; the men and officers pass within a few feet of the camera, giving us a striking view of typical hale and hearty British Jack Tars. The second part shows the contingent in the various rowing boats and launches going out to the ships lying in the offing; from this part of the picture some idea can be obtained of how perfectly the sailors row together.

In part three we are aboard the Swiftsure, from whose decks we obtain a fine panoramic view of the whole Fleet. In part four it is Sunday morning, and for'ard the crew are assembled for service. The ship's chaplain stands in his white robes with the men right and left of him, and the officers facing him. Part five deals with Jack's sports and pastimes on board—leapfrog, jumping, running, doubling, and frog drill. In part six we are again on the decks of the Swiftsure, and have a very fine view of the ships in passing, steaming in line. Part seven, the camera turns again to the men on the Swiftsure, whom we see drilling in their white ducks at musketry drill, and at long and short gun drill. Part eight is particularly interesting to landsmen, who have probably often heard and read of the ease and facility with which the powerful and far-reaching barbettes guns can be manipulated, but as they have probably never seen the actual demonstration of the fact, herein opportunity is given them. It shows us the roof of the barbette tower and the officers at work on the sighting and distance finding apparatus.

We next pass to the extreme end of the man-o'-war, and obtain a fine view of the formidable 12 inch guns as they sweep from port to starboard, now aiming at the rigging, and then below the water line of some imaginary foe. This is a fine display. The next part of the picture deals with the men engaged at their

heavy work. Here they are seen handling the heavy sails and tarpaulin cloth, lowering the man-ways, fixing the monkey-ladders, and adjusting the torpedo nets. The last picture gives us a very minute view of the inspection of the new ships of the Fleet, in their full accoutrement, showing boats stowed away, awnings up, man-ways and torpedo nets fixed, guns in position, and water-tight apparatus closed, making these massive ships snug and tight, and thus practically impervious to the numerous dangers embodied in the element in which they float. This picture is, undoubtedly, one of the best naval pictures of the season.

In the Pathé "Mortifications of a Short-Sighted Sportsman," a worthy creature, with defective sight, takes an affectionate leave of his wife and goes out shooting. He "pots" in succession a swan on an ornamental lake, a tame goat, and a full-clad chauffeur, whom he presumably takes for a bear. He also blows a lady's hat to pieces in trying to bring the real birds on it to earth. A chase ensues, and his numerous victims follow the poor soul to his house, where he has the further mortification of finding his wife in the arms of a stranger, before being roughly handled by his victims, who have broken into the house.

Pathé's have a good picture with the little "Charley's Dream." A youngster is safely tucked up in bed by his mother, who shortly leaves him fast asleep. The boy dreams, and his imaginary adventures are set out in a series of scenes. Despite his insignificant stature, he evidently imagines himself a very big man, and assumes the most amusing airs as he walks along smoking a pipe. At an open air café he causes great amusement to the waitress by his patronising airs, and the manner in which he drinks his liquor. Leaving her, after chucking the girl under the chin, he wanders into the forest, is seized by some men there and carried to a subterranean chamber, where a king holds court. Here the youngster is given a prominent place by the king's side, and a troupe of dancing girls perform for his benefit, after which a gaudy bed is brought in. As he reclines on it, a demon appears with the usual equipment of a fork, and with this he prods the sleeping boy—so that he wakes up to find himself in his own room, calling for his mother.

Our notice of the Hepworth films last week was, owing to pressure on our space, omitted at the last moment. We have consequently four subjects with which to deal—two further instalments of the Morocco series and two comics. As to the Morocco pictures, we first of all notice that no pictures of the fighting have so far been secured, or of the actual scenes of the hostilities. These will, doubtless, come along shortly, as we understand the Hepworth photographer is now somewhere about Casa Blanca. Meanwhile, any pictures of the country should be of interest at this juncture. The two issued by this firm are "A Moorish Potter," showing a native worker, starting with a lump of clay on his wheel, and gradually shaping it into a vessel, and "Bringing Food and Water to Tangier." The latter gives a view along the beach, with Tangier in the distance, and horses, donkeys, and mules pass up and down carrying small round barrels of water. A detachment of soldiers passes the camera, and a boy is seen taking a drink, and at the end picks up a stone and throws it at the camera, which has apparently annoyed him.

The Hepworth comic list contains two films with a seaside setting. The first is "A Tramp's Dream of Wealth." A tattered creature lies down on the beach and falls asleep, and two little girls approach and heap sand on him. Then follows the dream. The tramp believes he sees a mermaid rise and beckon him towards the sea. He follows her, and taking a boat, rows out to sea, coming to a deserted ship and climbing on deck. On this vessel he finds food and drink in plenty, and in the hold a great deal of money, which he makes into a parcel, and carries off to shore in the small boat. On the parade he strolls along with a large cigar, and takes two young ladies to a restaurant, where, however, the waiter refuses the tramp's coins and throws him into the street, while the girls squirt water on him from a syphon. The tramp wakes up at this interesting point, to find that the wet is real, and a number of girls are throwing water over him as he lies there.

"A Seaside Girl" is the story of a pretty young lady and three young men, her pertinacious suitors. The heroine is accosted as she sits on a seat by the three gallants, one of whom is a Scotsman in kilts, and she runs indignantly to a carriage, to be followed by her admirers in another. She then mounts a bike, the men mount others, and the lady leads them to the shore, where she engages a bathing machine and is soon enjoying a dip. The men enter a boat together and row up to the young lady, two of them sitting determinedly on either side of her machine so that she cannot re-enter, while the other—the kilted Scot—kneels in the water and boldly avows his passion. The lady is apparently so struck by his devotion that she gives him a favourable answer, whereupon the Scot clears his rivals off the steps and allows the lady to re-enter and dress, afterwards he carrying her off in triumph

Human nature—particularly feminine human nature—is, all the world over, fond of a bargain, and mere males will find a gentle dig at the weakness of the opposite sex in this direction in "The Bazaar Fiend" (Vitagraph). A lady "persuades" some notes from her husband, and enters the crush round a shop counter with an air of determination, emerging shortly with her hat awry and her clothes torn, but to all appearances thoroughly happy over the enormous bargains she has accomplished. Almost as soon as herself, messengers begin to arrive with the packages which she has acquired so cleverly—to the evident dismay of Brown, who is perhaps thinking of his banking account, and at last in a fury throws many of the boxes out of the window and the messengers who brought them after them. An amusing conclusion shows the happy couple asleep, with the dreams which visit them. Brown dreams of the bills he will have to pay, and his better half wages her fight with the crowd once more.

A Distinguished Visitor for Pathe's.

President Arthur Barclay, of the Negro Republic of Liberia, who is at present in London on a diplomatic mission, paid a visit on Tuesday last with his suite to the Pathé premises at Charing Cross Road, and witnessed a long program of some of this firm's most famous productions.

Mr. Barclay was accompanied by Mr. S. E. R. Johnson, Secretary of State, Mr. McCant Stuart, Acting Attorney General, Mr. H. Hayman, Acting Minister, and Mr. H. R. Hayman, Secretary to the Legation.

The program presented was as follows:

- The Passion Play.
- Chrysanthemums.
- Trip to Switzerland.
- River Ozu.
- The Gold Bug.
- Costumes of the Centuries.
- Red Spectre.
- Magic Dresses.
- Venetian Tragedy.
- Aeronaut's First Appearance.
- A Case of Arson.

As may easily be realised by those acquainted with these subjects, the President was highly charmed with the entertainment provided.

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SITUATIONS VACANT.

KINEMATOGRAPH WORK. Wanted Junior Assistant (about 18) in dark rooms.—State experience to CRICKS & SHARP, London Road, Mitcham, S.W.

SITUATIONS WANTED.

YOUNG MAN seeks situation in Kinematograph and Lantern Trade. Thorough all-round knowledge—lime and arc. References.—S. W., 27 Dagmar Road, Stroud Green.

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FILMS for Sale, from 1d per foot. Good condition. Thousands of feet. Send for list—Warren East, 11, Newland Street, Kettering.

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WANTED, immediately, Film, in good condition, of rough sea and vessel, also short "Building of a Locomotive" (Urban).—Price per foot to Box 30, KINEMATOGRAPH AND LANTERN WEEKLY Office, Tottenham Street, W.

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FILMS FOR SALE.—Continued.

SEVERAL Thousand feet of Films for Sale from 1/2 a foot. Send stamp for list.—A. CROSS, 8, Bradbourne Road Gray, Essex.

APPARATUS FOR SALE AND WANTED.

THOUSANDS of Slides for sale cheap; sent on approval if desired.—Write for list MOODY BELL, Optician, Cheltenham.

COLOURED Song Slides. 10 Pal of Mine, 4/6; 6 Killarney, 2/6; 6 Home, Sweet Home, 2/5; 8 Anchored, 4/-; others. Films 1d. per foot.—MORRIS, Bioscope, Tweed Street, Liverpool.

FOR SALE, surplus machine, Kamm's "Universe Projector," untarnished and as new; immediate cash £22, catalogued £28. Seen by appointment.—Apply in first instance to B.K.B., Box 22, KINEMATOGRAPH AND LANTERN WEEKLY, Tottenham Street, London, W.

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Showmen on tour may have each copy of the WEEKLY posted to any required address on advising us in time.

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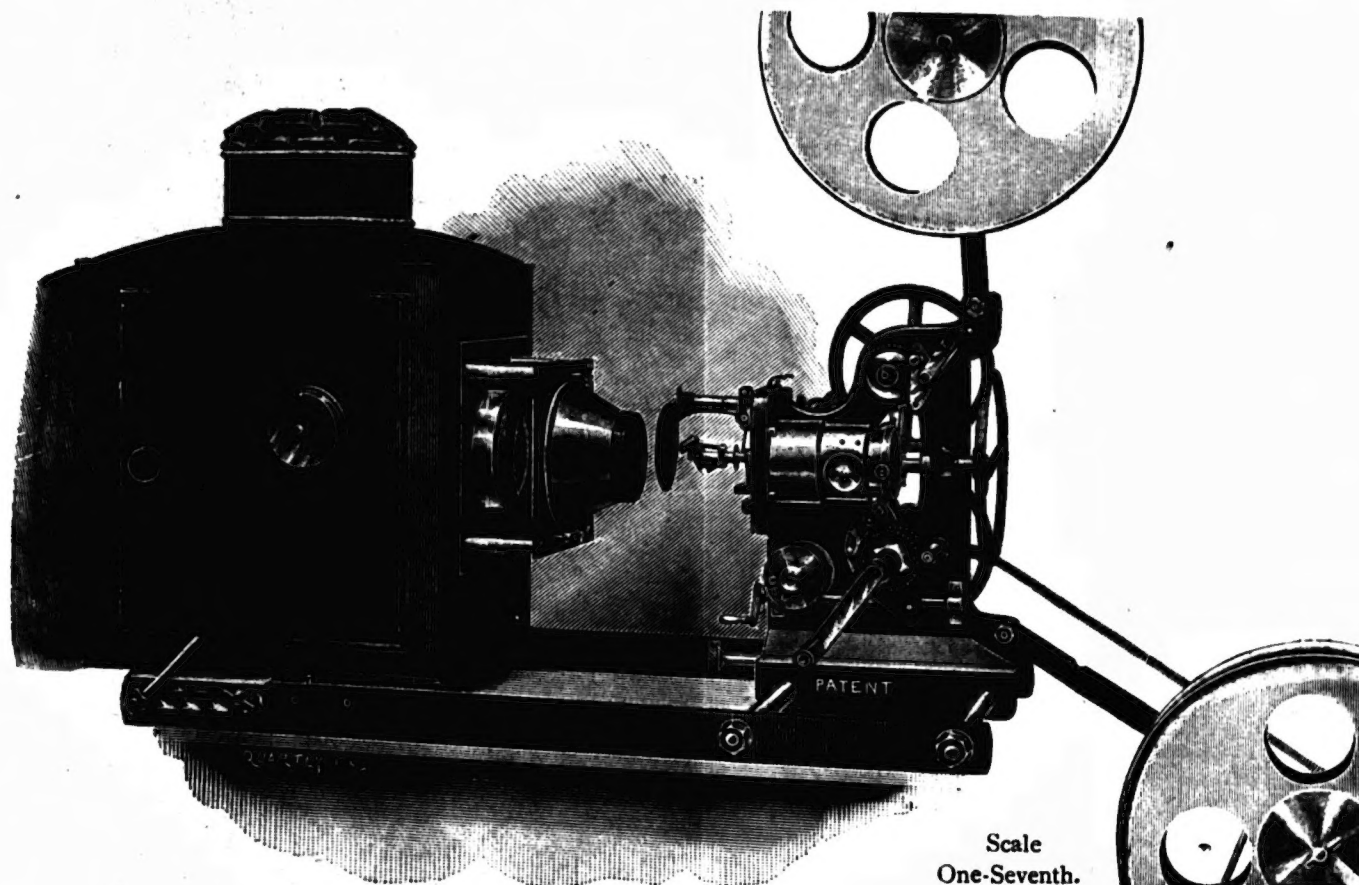


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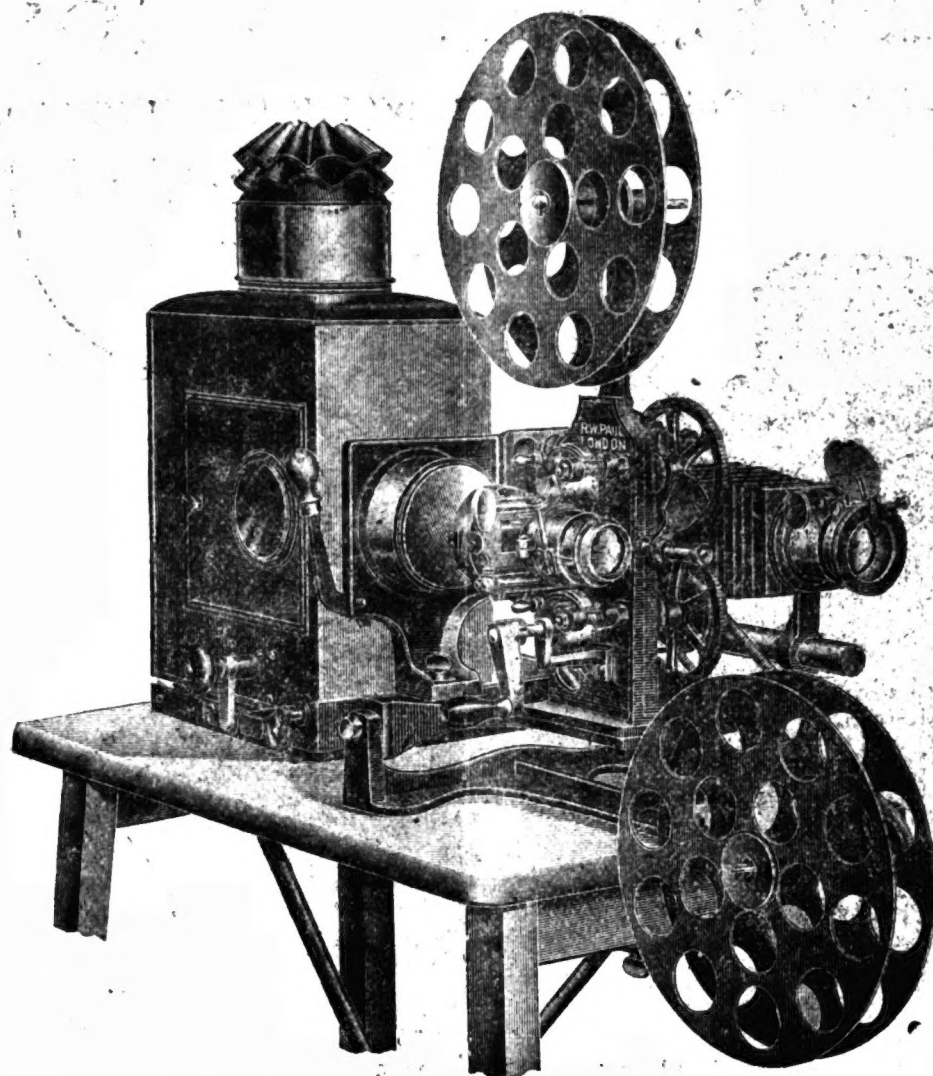
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